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1990

Introduction & Variation

for the

HARP.

on the

Favorite Scotch Air,

"THE BLUE BELLS OF SCOTLAND,"

Composed & Dedicated to

Miss Mackenzie,

By

W. R. HUNT.

Ent. Sto. Hall.

Price 3^s/=

LONDON

BOSTON MASS.
218, TREMONT STREET.

EDWIN ASHDOWN

(Limited)

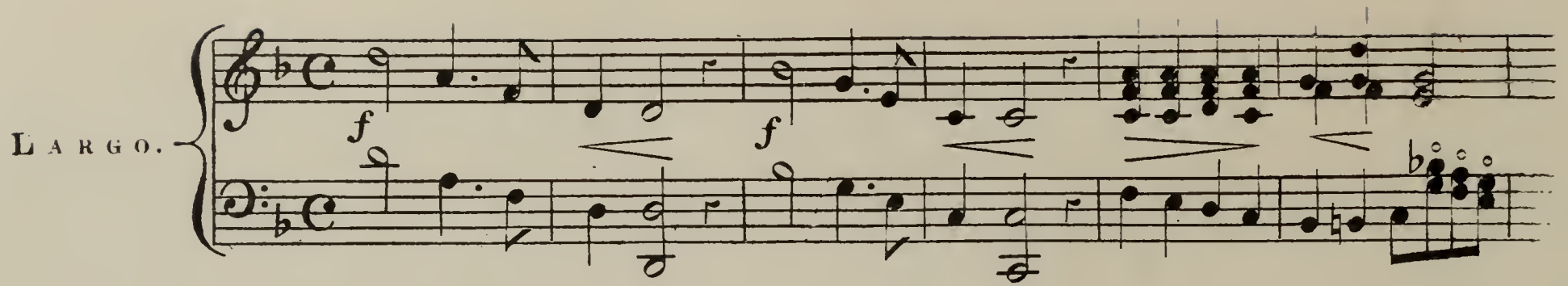
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INTRODUCTION.

LARGO.




Con Espressione.




Allegro con Spirito.

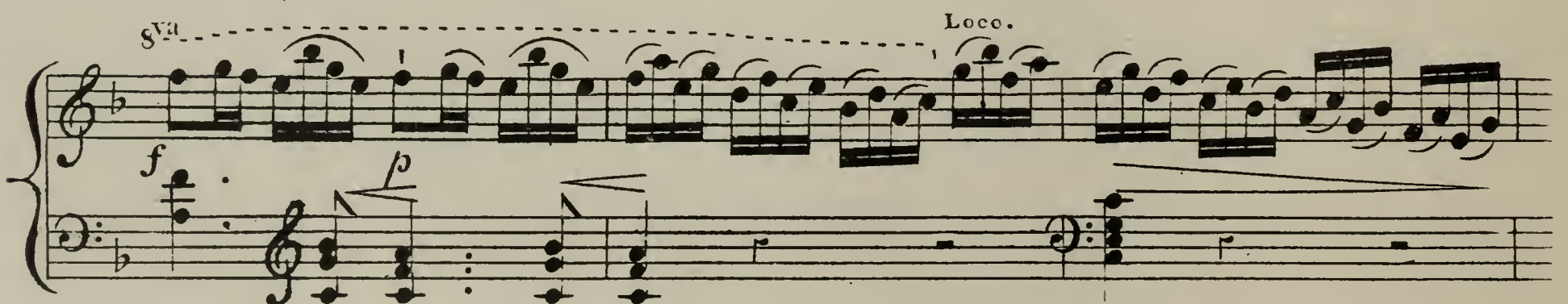
ff **f** **Etouffé**



f **p**



f **p** **Loco.**



Scotch Air. (HUNT.)

(E A. 18,018)

The first system of the score consists of two grand staves. The upper staff begins with a forte (*f*) dynamic and features a series of ascending sixteenth-note runs, with a trill marked 'R' in the right hand. The lower staff also starts with a forte (*f*) dynamic and contains a trill marked 'R' in the left hand. The system concludes with a trill in the right hand. The second system continues with similar sixteenth-note patterns, marked with a forte (*f*) dynamic. A trill in the right hand is marked '8va' with a dashed line indicating an octave shift. The system ends with a trill in the right hand. Below the second system, the instruction 'Dim - - - in - - u - en - do' is written, followed by 'Rallentando.' with a wedge-shaped deceleration symbol.

THEMA.

MODERATO
CON
GUSTOSO.

The 'THEMA' section is marked 'MODERATO CON GUSTOSO.' and is in 2/4 time. It begins with a piano (*p*) dynamic. The melody is primarily in the right hand, featuring eighth-note and quarter-note patterns. The left hand provides a steady accompaniment with eighth-note chords. The section concludes with a final chord in the right hand.

The second system of the main theme continues the melodic and harmonic patterns established in the first system, maintaining the moderate tempo and 'con gusto' character. It ends with a final chord in the right hand.

The third system of the main theme continues the melodic and harmonic patterns established in the first system, maintaining the moderate tempo and 'con gusto' character. It ends with a final chord in the right hand.

The fourth system of the main theme continues the melodic and harmonic patterns established in the first system, maintaining the moderate tempo and 'con gusto' character. It ends with a final chord in the right hand.

VAR: 1.

L.H.

ALLEGRETTO
MA NON TROPPO.

The musical score is written for piano and consists of six systems of staves. The first system is marked 'VAR: 1.' and 'ALLEGRETTO MA NON TROPPO.' The time signature is 2/4. The key signature has one flat (B-flat). The first system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system introduces a new melodic line in the treble staff. The fourth system continues the melody and accompaniment. The fifth system features a new melodic line in the treble staff. The sixth system continues the melody and accompaniment. The score is marked with various dynamics including 'f' (forte) and 'p' (piano). The piece concludes with a final measure in the sixth system.

Scotch Air. (HUNT.)


(E A. 18,018)

VAR: 2.

MODERATO.

8va

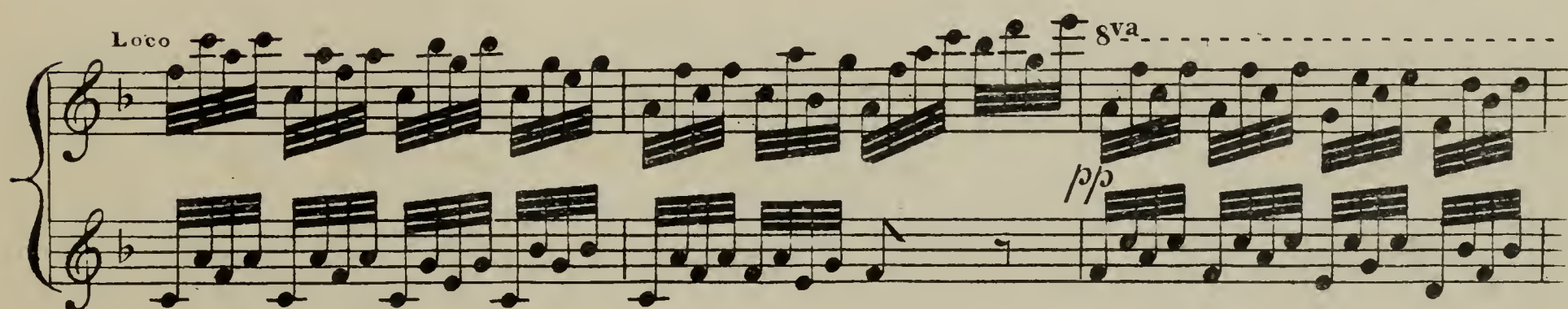
Sempre *p/p*



Loco

8va

p/p



8va

Loco

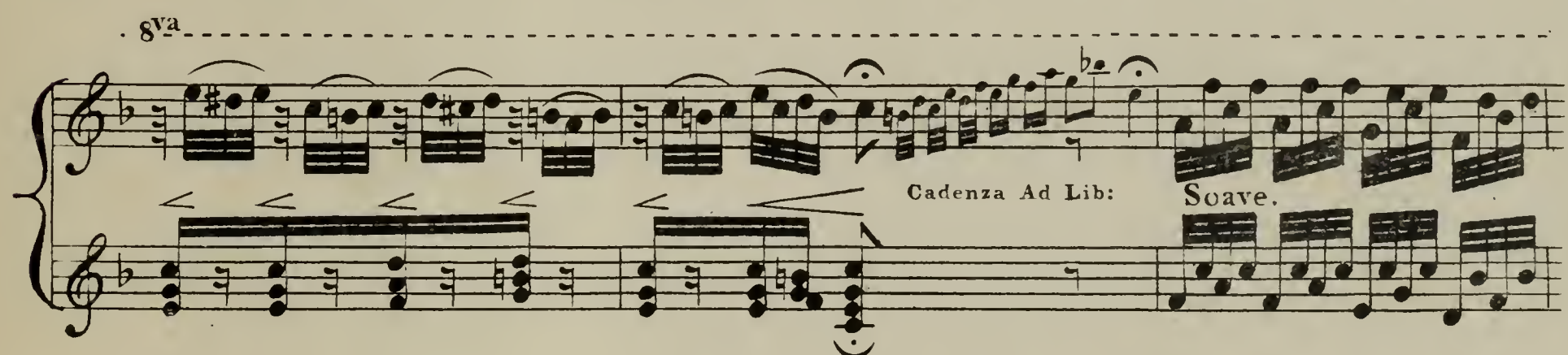


8va



8va

Cadenza Ad Lib: Soave.



8va

Loco



VAR: 3.

ALLA
MARCIA

pp

fff

Etouffé.....

ppp

Etouffé.....

p

VAR: 4.

CON ANIMA.

f

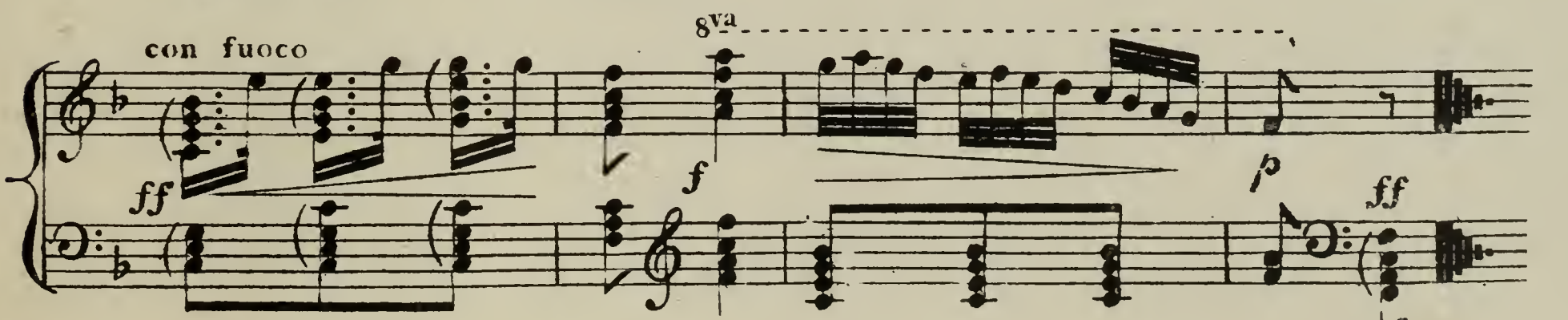
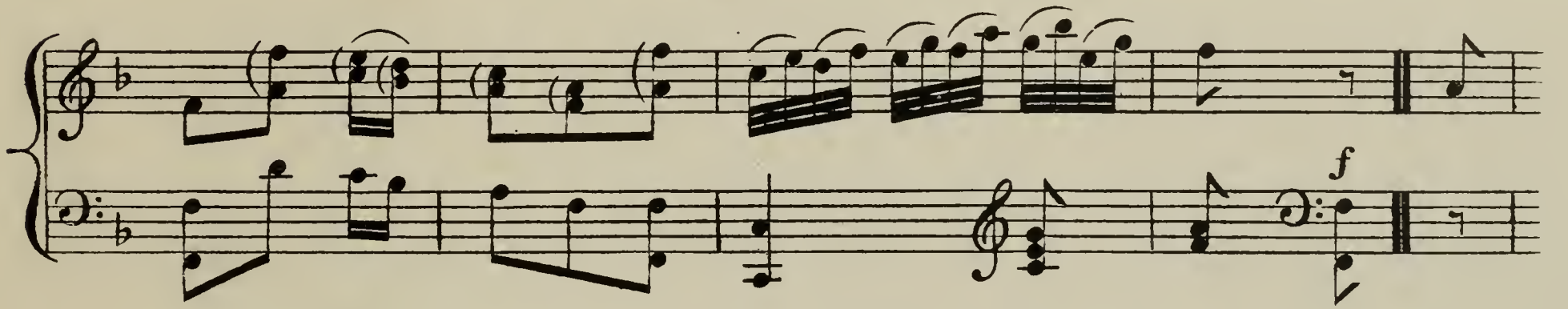
Etouffé.

f

8^{va}

Scotch Air. (HUNT.)

(E A. 18,018)



A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH. Fantasia, dedicated to Thalberg 5 8 Introduction and variations on a favourite Air of Bellini 4 0 Marche favorite du Sultan 3 6 Twelve favourite airs 3 0 APTOMMAS. WELSH MELODIES: 1. The rising of the sun 3 6 2. Of noble race was Shenkin 3 6 3. Ap Shenkin 3 6 4. Poor Mary Anne 3 6 5. Love's fascination 3 6 6. Sweet Richard 3 6 Aptommas's polka 3 0 BELLOTTA, F. Galop brillant 3 6 Il trovatore. Fantaisie sur l'opéra de Verdi 3 6 BOCHSA, N. C. LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants: 1. Di Pescatore and Ama tua madre (Luceria) 3 6 2. O divina Agnese (Beatrice di Tenda) 3 6 3. Com'è bello (Luceria Borgia) 3 6 4. Meco & Voga voga lona (La Straniera) 3 6 5. March & Pas redoublé (Saffo) 3 6 6. Voga, voga, & Sogno talor (Parisina) 3 6 7. Vieni ah! vieni (Cavatine-Marurka de Pacini) 3 6 8. Ah! tu sei (Parisina) 3 6 9. Quanto è bello (L'elisire d'amore) 3 6 10. Io l'udia (Torquato Tasso) 3 6 Récitations pour les Harpistes de toutes les forces: 1. My own blue bell 3 6 2. The bridal ring 3 6 3. The Prince of Wales' march 3 6 4. March in the old Irish style 3 6 5. Souvenir à l'Ecosaise 3 6 6. The wild white rose 3 6 7. Rondo à la villageoise 3 6 8. L'invitation à la polka 3 6 9. Le moulinet 3 6 10. Welch polka 3 6 RELIQUES IRLANDAISES. Favourite Irish airs in 3 books: 1. Planxty Kelly and The old woman 3 6 2. Nancy Dawson and Savourneen Deelish 3 6 3. Sly Patrick and The Mosen 3 6 Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books each 4 0 PRÉPARATION A L'ÉTUDE. 300 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books each 3 0 EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 4 books each 7 6 ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions 10 0 TASTEFUL EXERCISES ON A FAVOURITE MELODY by Bishop, being the first class of the Appendix to the general course of instructions 3 0 THE PUPIL'S COMPANION. Forty progressive studies. 4 books each 4 0 TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys 3 0 A te diro (Roberto Devereux). Transcription 3 8 A temple to friendship (T. Moore). Variations 3 0 Cease your funning. Fantasia and variations 4 0 Cease your funning. (Variations as sung by Mrs. Salmon) 3 6 Grand military march 3 0 Grand parade march 3 6 L'encouragement. Simple melodies arranged in a most easy style 3 6 Partant pour la Syrie. Fantaisie martiale 4 0 Petit souvenir (Tyrolienne de Guillaume Tell) 3 6 Tartar divertimento (introducing the Tartar drum) 3 6 The celebrated Rossignol waltz 3 6 The last new French march 3 6 Weber's last waltz. Grand and brilliant variations 3 0 CHATTERTON, FREDERICK. Amor! possente nome. Petite fantasia 3 0 L'horloge des Tuileries. Petit amusement 3 0 Le carnaval de Venise. Morceau fantastique 3 0 The dawn of spring. Easter piece 3 0 CHATTERTON, J. BALSIR Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement 3 0 A SELECTION OF HIS FAVOURITE COMPOSITIONS: 1. Annie Laurie. Scotch melody. Transcribed 3 0 2. Auld Robin Gray. Scotch melody. Transcribed 3 0 3. Bardic relics, No. 1. Sweet Richard 3 0 4. Bardic relics, No. 2. Nos galan 3 0 5. Bardic relics, No. 3. Llandoverly and Serch hndol 3 0 6. Bardic relics, No. 4. Of noble race was Shenkin 3 0 7. Beauties of Irish melody. Savourneen deelish and Kate Kearney 3 0 8. Bridal march 3 6 9. Chant des Croates (J. Blumenthal) 3 0 10. Don Pasquale. Fantasia 3 0 11. Gems of Irish melody, No. 1 3 0 12. Gems of Irish melody, No. 2 3 0 13. God save the Queen. Variations 3 0 14. Gondolier row. Variations 3 0 15. Grand American march 3 6 16. Il trovatore (The prison scene) 3 0 17. Kathleen Mavourneen and Dermot astore 3 0 18. L'elisire d'amore. Fantasia 3 0 19. La gitana. The new cachucha 3 6 20. Les noces. Fantasia, introducing Danish air 3 6 21. Relics of Wales (Three Welsh airs) 3 0 22. Rousseau's dream. Capriccio 3 0 23. The bloom is on the rye (Bishop) 3 0 24. The light of other days (Balfé) 3 0 25. The old house at home (Loder) 3 0 26. Victoria march (introducing "The brave old oak") 3 0	CHIPP, T. P. I love but thee (T. Moore). Introduction and variations 3 0 DUSSEK, O. B. THE HARPISST'S FRIEND. A series of popular melodies: 1. Merch Megan 1 0 2. The rising of the lark 1 0 3. March of the men of Harlech 1 0 4. Lilla's a lady 1 0 5. Savourneen deelish 1 0 6. La rosa waltz 1 0 GODEFROID, FELIX. Lucretia Borgia. Fantasia on Donizetti's opera 4 0 Norma. Fantasia on Bellini's opera 4 0 HOLST, GUSTAVUS VON "ETRENNES AUX DAMES." Select airs, &c.: 1. True love. German air Keller 3 6 2. Le vaillant troubadour 3 6 3. The farewell of Raoul de Coucy Blangini 3 6 4. Le départ du jeune Grec 3 6 5. Adolphine. German air 3 6 6. German Waltzes 3 6 7. Ye banks and braes o' bonny Doon 3 6 8. What beauties does Flora disclose. Scotch air and a Quick march 3 6 9. Stanco di pascolar. Venetian air 3 6 10. Di piacer (La gazza ladra) 3 6 HUNT, W. B. The blue bells of Scotland. Introduction and variations 3 0 LABARRE, THEODORE. Non più mesta. Fantasia on Rossini's air 3 0 The last rose of summer. Variations 3 6 There is no home like my own. Variations 3 6 MEYER, F. O. Auld Robin Gray. Divertimento 3 0 Mélange (introducing "My lodging" and "The rose-tree in full bearing") 4 0 OBERTHÜR, CHARLES. Op. 15. Addio, mia vita, addio! Barcarolle 3 6 Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original 6 0 Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera 3 0 Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi 7 0 Op. 29. La mélancolie de F. Prume. Transcription 3 6 Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie 3 0 Op. 31. La belle Emmeline. Impromptu 3 6 Op. 37. TROIS ÉTUDES CARACTÉRISTIQUES: 1. La cascade 3 6 2. La coquette 3 0 3. La consolation 3 0 Op. 61. "GEMS OF GERMAN SONG." Twelve recreations: 1. Adelaide Beethoven 3 0 2. The first violet Mendelssohn 3 0 3. Zuleika Mendelssohn 3 0 4. Cooling zephyrs Schubert 3 0 5. The huntsman, soldier, and sailor Spohr 3 0 6. A ride I once was taking (Trab, trab) Kücken 3 0 7. My harp now lies broken (Maid of Judah) Kücken 3 0 8. My heart's on the Rhine Speyer 3 0 9. From the Alp the horn resounding Proch 3 6 10. With sword at rest (The standard bearer) Lindpaintner 3 0 11. When the swallows fly towards home (Agathe) Abt 3 0 12. Oh! wert thou mine for ever Kücken 3 0 Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies: 1. Ye flow'rets that to me she gave 3 6 2. Praise of tears 3 6 3. Norman's Gesang 3 6 Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies: 1. Streamlet cease Curschmann 3 0 2. Forth I roam Kalliwooda 3 0 3. If o'er the boundless sky Molique 3 0 Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux: 1. Bâle 3 6 2. Zurich 3 6 3. St. Gallis 3 6 Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites: 1. Grace C. Mayer 3 6 2. La fontaine C. Mayer 3 0 3. Si oiseau j'étais A. Henselt 3 0 Op. 106. Three characteristic melodies: 1. Wenn ich ein Vöglein wär 3 0 2. Lisle laute, lisle linde 3 0 3. Virgo Maria (O Sanctissima) 3 0 Op. 110. "PENSÉES MUSICALES." Trois pièces de salon: 1. Repose 3 0 2. Sorrow and relief 3 6 3. Cradle song 3 6 Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs) 6 0 Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer 3 6 Op. 121. Trois morceaux caractéristiques: 1. La gitana 3 0 2. Mélodie marurque 3 0 3. La gazelle 3 0 Op. 127. Sacred melodies: 1. Martin Luther's hymn 3 6 2. Old hundredth psalm 3 6 3. Before Jehovah's awful throne 3 6 4. Airs from "The creation" (Haydn) 4 0 5. Vital spark of heavenly flame 3 6 6. Agnus Dei (Mozart) 3 6 Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer): 1. Nobles seigneurs. Cavatine du page 3 0 2. A ce mot tout s'anime. Air de Marguerite 3 0	OBERTHÜR, CHARLES—continued Op. 129. "ÆOLIAN CHORDS." Three melodies: 1. Gems of the crimson-coloured even 3 0 2. She was a creature strange as fair 3 0 3. 'Tis sweet when in the glowing west 3 0 Op. 132. Nereides. Sketch 3 0 Op. 142. L'invitation del gondoliere. Sketch 3 6 Op. 144. Il trovatore. Fantasia on Verdi's opera 4 0 Op. 145. La traviata. Souvenir de l'opéra de Verdi 3 0 Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed each 4 0 1. Ah! che la morte Trovatore 2. Il balen del suo sorriso Trovatore 3. Si la stanchezza Trovatore 4. Stride la vampa Trovatore 5. La mia letizia I Lombardi 6. La donna è mobile Rigoletto 7. Parigi, o cara Traviata 8. Ah, fors'è lui Traviata 9. Di Provenza il mar Traviata 10. Libiamo (Brindisi) Traviata 11. Ernani involami Ernani 12. Va pensiero Nabucco Op. 158. "SEASIDE RAMBLES." Four musical sketches: 1. Sea nymphs 3 0 2. Murmuring waves 3 0 3. My bark glides through the silver wave 3 0 4. Water sprites 3 0 Op. 159. Andalusia. Bolero brillant 4 0 Op. 166. The keel row. Fantasia 4 3 Op. 167. Santa Lucia. Neapolitan air 4 0 Op. 170. Un ballo in maschera. Fantaisie 4 0 Songs without words: 1. Dans ces instants où l'âme pense 3 0 2. Ich denke dein, wenn durch den Hain der Nachtigallen 3 0 3. Eilende Wolken, Segler der Luft 3 0 4. Emeina 3 0 5. Seltige Tage 3 0 6. Nachgefühl 3 0 7. Adieu, charmant pays de France 3 0 8. For I, methinks, till I grow old 3 0 9. L'air est doux, le ciel est beau 3 6 10. Ange aux yeux bleus 3 6 11. We rove among the roses 3 6 12. Au bord du Rhin 3 0 13. Au bord de la Lahn 3 6 14. Au bord de la Nahe 3 0 15. Au bord du Neckar 3 0 16. Auf leichtem Zweig 3 0 17. Ah! be not sad 3 0 18. Remind me not 3 0 "VOYAGE LYRIQUE." Twenty-four National Airs each 3 0 1. Norway 13. Romagna 2. Sweden 14. Naples 3. Denmark 15. Spain 4. Russia (God save the Emperor) 16. Portugal 5. Prussia 17. Switzerland 6. Prussia 18. France (La Marseillaise) 7. Poland 19. France (Les Girondins) 8. Saxony 20. Belgium 9. Bavaria 21. Holland 10. Austria (Haydn's hymn) 22. England (Rule Britannia) 11. Hungary 23. America (Hail Columbia) 12. Sardinia 24. England (God save the Queen)
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